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## *IAN FREDERICKS: Submission for the degree of Doctor of Philosophy*

Ian Francis Fredericks passed away – unexpectedly and prematurely – during March 2001, while approaching the conclusion of his labour towards his PhD. Consequently, this submission is indeed a ‘work-in-progress’. It consists of three components: (i) a written thesis; (ii) the **IansMuse** software, created and refined ongoingly by Ian, used to compose all of (iii) a substantial corpus of original electroacoustic music. Ian’s own attitude towards his PhD endeavours was that the *music itself* would comprise the major part of the submission to be examined: his **IansMuse** software and thesis (though obviously important in themselves) he thought of simply as ‘documentation’ – supportive adjuncts to his music – of lesser import. I now wish to address each facet of this submission in somewhat more detail:

### **a) *The Thesis***

Ian Fredericks’ written thesis is very much in a ‘first draft’ state; it consists of myriad self-contained writings that fit into a larger carapace. I must stress that this aspect of the whole PhD submission has *not* been edited or altered in any way whatsoever, being reproduced in facsimile: there are, therefore, numerous spelling/typographic errors as well as citational and bibliographic infelicities – which doubtless would have been corrected had Ian lived. I bear full responsibility for the final assembly of this document, and in this matter I would like to thank Prof. Winsome Evans for her expert advice and assistance. Again, I emphasize that Ian’s thesis represents only a small proportion of the overall submission.

A final observation concerning the incomplete **Death of a Dragon** cycle: Ian at different times appears to have conceived two distinct, yet interrelated, schemata for this large-scale work. Hence its compositions’ names within Ian’s thesis-documents may or may not match those given upon the submission’s Compact-Disc covers. (For instance, by comparing various \*.wav files I discovered that **Warriors** and **Nine Knights** are identical; I chose the latter title since it is more poetic whilst better representing the work’s sound-structure.) Moreover, on a broader ambit, Ian’s papers do mention compositions that either remain unfinished or were never even begun! (**StarMist**, for example, forms the third piece of a projected trilogy, the first two elements of which no acoustic trace apparently exists.) On the other hand, Ian’s fairly modest piece **Spirals** sounds polished enough – and yet I have encountered no reference to it at all within his copious writings.

### **b) *IansMuse’s Documentation and Software***

From all of the numerous Compact Discs [CDs] made available to me by the Fredericks family, only four contained material directly pertaining to **IansMuse**. I painstakingly and systematically sifted through these in order to make a compilation both as complete and as current as possible, in relation to the program’s written documents and its software. Thus I feel confident that this part of the PhD submission, presented on a single Data CD, is truly complete and comprises the very latest version of **IansMuse** (as at January 2001). The inclusion of **IansMuse** with the other PhD materials, as was intended by Ian Fredericks, is merely in a supportive rôle – a kind of corroboration of Ian’s music herein.

### **c) *Ian Fredericks’ Original Electroacoustic Compositions***

Three audio CDs have been submitted, the third of which (compiled by Dr Martin Wesley-Smith) embraces a selection of Ian Fredericks’ earlier electronic compositions, chronologically organized, that

cast some contextual light upon his more recent pieces realized entirely using **IansMuse**; I am responsible for the assemblage of the first two CDs. Audio CD 1, which overflows on to the first track of Audio CD 2, contains all of the compositions completed by Ian towards his doctorate – this aggregates to just a shade under 80 minutes of original electroacoustic music – whereas the remainder of Audio CD 2 consists of representative tracks from incomplete compositions belonging to the **Death of a Dragon** cycle, as well as further ‘sketch material’ from the **Violins in Space** studies (together with previous stand-alone renderings of **StarMist** and **Lament for the Dragon**). But I have to confess that certain tracks upon these two audio CDs exhibit occasional extraneous clicks and other noises – even those compositions that purport to be finished. One ought to presume however, on the basis of his earlier output, that Ian would have eliminated these glitches in due course; alas, at the moment, I possess neither the software nor the equipment to perform such fastidious digital editing satisfactorily myself, so that these unwanted sounds unfortunately remain with this submission.

All three audio CDs here are, naturally, stereophonic. This is a huge compromise in terms of Ian Fredericks’ music as originally conceived for, and accomplished within, his 11-channel home-studio set-up, based upon a hemispheric model of sound-projection. But even the most recent multichannel audio specifications (such as Dolby 6.1 surround sound) are, according to Ian’s former PhD supervisor Dr Greg Schiemer, inferior to the Fredericks model – and so, likewise, would compromise his music. Thus it was decided in the end to proceed with 2-channel mix-downs on the grounds of this format’s ubiquity.

Regarding the **Death of a Dragon** cycle, I have furnished the music upon Audio CD 1 in an order that corresponds as closely as possible to Ian’s two cognate schemata – individual pieces therein stem from one or the other schema, or from both – and also to the Arthurian myth itself, upon which **Death of a Dragon** is founded. **Talisman** (from Audio CD 2) survives only as five very brief fragments, the second and fifth of which are unmixed and unspatialized monaural; from **Avalon**, only what seems to be its second section (as insinuated by the rather cryptic name of its \*.wav file) appears to have been completed – although in my opinion, it can perfectly well stand on its own as a coherent piece of music. **The Battle of Camlan** (also referred to within the thesis, perhaps, as **Battle of Darkness?**, but – when considering geographical information relating to the Arthurian legend – *not* **The Battle of Salisbury Plain?**) remains only in skeletal form – hence its consignment to Audio CD 2.

Although Ian Fredericks’ musical vision vastly outstripped its sonic realization on account of his untimely death, in my view there is nevertheless more than sufficient music of really high quality herein to render this PhD submission viable. On a personal note, my task in amassing it (although in some ways quite onerous, not to mention a great burden of responsibility) has been a labour-of-love on behalf of a former teacher, colleague, and friend who I hold in the highest regard both as a man and as an artist.

Yours sincerely,

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